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from such easily accessible books as *Dichtung und Wahrheit*, or the Correspondence between Goethe and Schiller, and, on the other hand, some Goethe enthusiasts whose private libraries are not all they desire, may sometimes wish for a quotation in full when they find but a reference, or for a detailed comment where they are offered only a short one or none at all. Nevertheless, all things duly considered, the author seems to have solved the difficult task of satisfying both the specialist and the enthusiast at the same time with remarkable tact and good judgment.

Volume Two contains pages 493-1189 of Part One and completes the treatment of the epic works. While Volume One, which together with the general plan of Gräff's work was briefly noticed in these columns, Vol. xvi, p. 182 f., apart from introductory matters comprises no less than twenty-three works, Volume Two, though considerably larger in number of pages, brings besides a few minor items additions and corrections and two indexes, only *Werther* and *Wilhelm Meister*. The four hundred pages devoted to *Wilhelm Meister* show especially the influence which Schiller and his friends by their appreciative remarks and reflections exercised upon the artistic and philosophic development of the *Lehrjahre*; the two hundred pages which deal with *Werther* remind us above all that the poet of *Faust* for almost a generation was preëminently the poet of *Werther* and that in a certain manner *Werther* remained his lifelong companion. We see the genesis of *Werther*, the impression it created among the poet's friends and in the world in general, the changes introduced in the edition of 1787, admirably summed up on pp. 554-556, the interesting, ludicrous or even provoking meetings between the author and foreigners in Italy and Germany, and in addition to this the enthusiastic letter from the writer of another *Werther* on an island on the Southern hemisphere, the famous interview with Napoleon at Erfurt in 1808, and, finally, the connection of *Werther* with Goethe's last graet affection and the Marienbad elegy. Among all these things the subject of the meeting with Napoleon is made the basis of special study, the problem it offers to the literary critic is duly set forth, and an attempt is made to reconcile the various conflicting accounts and utterances by assuming that Napoleon censured

both the introduction of the motive of wounded ambition and the circumstance that *Werther* does not make any attempt to win Lotte while she is not yet married to Albert.

The additions and corrections (pp. 1085-1107) are mainly derived from material published since Volume One went to press. The first part of the two indexes is an index of the epic works. Each of the twenty-five works is taken up separately, and all matters pertaining to it are grouped under the nine headings of sources, places, letters, diaries, conversations, genesis, prints, influence, and details. The second index (pp. 1164-1189) is an index of persons and places. Not only the time and position of the persons is given, but also the nature of their relations to Goethe and the beginning of their acquaintance with him are indicated. The apparent intricacy of the first index is obviated by the detailed explanations and instructions which precede it; both indexes very materially enhance the value of the two volumes as books of reference. The typography shows great care and misprints appear to be very few and of no consequence. The comments of the author on utterances of Goethe and others are scarcely ever open to doubt, and when they are, the reader is always placed in the position to judge for himself.

We can, therefore, but repeat and still more emphasize the assurances of grateful obligation to the author which we expressed when noticing Volume One and we earnestly hope that, after he has so successfully completed his guide to a proper study and enjoyment of the epic works of Goethe, he may at no very distant date find strength and leisure to perform the same signal service with regard to the dramatic and lyric works.

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GERMAN LITERATURE.

I.

Der Talisman. Dramatisches Märchen in vier Aufzügen, von LUDWIG FULDA. Edited with Introduction and Notes by C. WILLIAM PRETTYMAN, Ph.D., Professor of German in Dickinson College. Boston: D. C. Heath & Co, 1902.

AN edition of Ludwig Fulda's *Der Talisman* without one word as to its keen political satire, its embodiment of one of the oldest Germanic

tales, and its great literary significance! Verily this is as good as the proverbial performance of *Hamlet* with the title rôle omitted for sake of brevity. Did the editor think that Fulda had no reason for changing the lazy old monarch lolling about at his ease, the Roi d'Yvetot of Andersen's fairy story, into a fiery young king raging around like a madman and claiming himself a god? Who else than Kaiser Wilhelm II can be intended (rightly or wrongly) by this tyrannical young despot, who says that he is the light and his people the dark, he the day and they the night; who deems the Almighty alone his peer? And the noble old Chancellor who has just been dismissed because he frankly said he could not see the bright halo which sycophant courtiers have persuaded the king ever burns about his head,—who else can be meant but Bismarck? If this was not apparent to the editor at first sight, he might have gained some very valuable suggestions from Spielhagen's excellent essay on "Ludwig Fulda's *Talisman*" in the *Magazin für Litteratur*, 62, p. 85 (1893), afterwards reprinted in Spielhagen's important *Epik und Dramatik*, xii (p. 263). Some valuable information might also have been obtained from the following articles, which the editor evidently did not consult: *Magazin für Litteratur*, 64, p. 1418: Velhagen and Klasing's *Monatshefte*, xiii, p. 9; *Deutsche Dichtung*, xv, p. 249; *Universum*, xiii, p. 276; *Hamburger Correspondent*, 1897, (Beilage 5-6); *Illustrierte Zeitung*, cii, p. 87; *Westminster Review*, cxli, p. 589. Other minor articles given in the *Jahresberichte für Litteraturgeschichte* might also have been consulted to advantage. A review such as this is not the place to elucidate all the political satire in the drama under discussion. One or two examples must suffice: to those who know the German hatred of the French the following is intelligible enough. Omar says of his father, the banished chancellor,—

"Und Gandolin, der nie geschont sein Blut,
Der in dem Kampfe mit den Heiden einst
Unüberwindlich war geblieben,"—239.

and this man ("ein wackrer Mann und kühner Streiter.—Sein tapfres Herz war ohne Falsch und List") is dismissed for the reason already given. Can there be any doubt as to the satire? In the great procession scene on the anniversary of the coronation the whole populace is divided as to the color of the king's suit into two political parties, *Rechts und Links*, conservatives (*Die rechte Gruppe*) and liberals (*Die linke Gruppe*). When the cry goes up

finally from the liberals, could the satire be clearer?

BENEDICT [Leader of the Liberals—*links*]
Der König hat nichts an.

VIELE (noch gedämpft).

Der König hat nichts an!

(Wachsende Anfreugung im Volk, von Benedict und Balduin geschürt.)

ANSELM [Leader of the Conservatives—*rechts*]
Hört nur die Frechen!

GUIDO (halblaut zu Anselm).

Sie haben diesmal guten Grund.

ANSELM.

Ganz einerlei; wir müssen widersprechen. (1710 ff.)

There was a very general smile over the audience at the first Leipzig performance in 1893 at the line which plays upon the popularly accredited vanity of the Emperor: Rita after her naïve remark—"auch in Unterhosen"—says to the king,—

An dich zu Glauben ist Gesetz und Pflicht:

Ich glaube, dass du Kleider hast in Massen,—(1800ff).

and when the king feels he is losing control he calls upon those around him to help;—

Mich wieder Herr, mich wieder Gott zu fuehlen. (2149)

Whether this satire be true or false is of no importance, but it is safe to say that not since the days in which Aristophanes so mercilessly and so fearlessly lashed the demagogue Cleon and his political tyranny in *The Knights* and *The Wasps* has a dramatic author dared to present such keen political satire to the public as Fulda has done in *Der Talisman*.

The editor naïvely prints Andersen's charming fairytale, *Des Kaisers neue Kleider* as the old fable referred to by Fulda in the words "mit teilweiser Benutzung eines alten Fabelstoffes." Andersen died in 1875! Of course Fulda used Andersen's tale, but the story itself is almost world-old, coming probably from some such collection as the *Pantschantastra* or the *Hitopadesa*. As Spielhagen says (*Neue Beiträge zur Theorie und Technik der Epik und Dramatik*, p. 226):

"Seines alten, uralten Märchentemas. Ich will hier nicht mit fremder Gelehrsamkeit prunken und den Leser mit der geschichte der Metamorphosen behelligen, welche das Thema durchgemacht hat, bis es von seiner indischen Heimat in Ludwig Fuldas Hände gelangte. Es ist ihm ergangen, wie jenem weltberühmten von den drei Ringen, auch insofern, als es das Glück hatte, auf seiner langen Wanderschaft endlich zu einem zu kommen, der den Wert des Kleinods voll zu schätzen wusste und die meisterliche Kunst besass, ihm eine seines Wertes würdige Fassung zu geben. Dieser Ruhm wird Ludwig Fulda bleiben, und er ist wahrlich kein geringer."

So, just as Lessing gave to the old story of the three rings its final artistic setting, has Fulda given final form to an indigenous Germanic fable. The original Hindu, or perhaps Oriental, source has not as yet been found. The story first appears in German literature about 1239 in *Der Pfaffe Äm̃ts*. At the time when the *Volksepos* and the *Kunstepik* were on the decline, the *Novelle* became popular: it degenerated later into the *Schwank*. The crusaders brought back many such stories which were transmitted orally at first, no doubt. Large collections were afterwards made, such as the *Disciplina Clericalis*, *Gesta Romanorum*, *Liber Facietiarum*, *Dialogus Miraculorum*, etc. Many were incorporated in the French *Fabliaux*.

Der Pfaffe Äm̃ts by *Der Stricker* is oriental in form and content. The third tale is called *Das unsichtbare Gemälde*. (*Erzählungen und Schwänke*, ed. by Lambel, Leipzig, 1872 = *Deutsche Classiker des Mittelalters*, xii, p. 36). At Paris the Pfaffe Äm̃ts pretends to paint for the king a picture which only legitimately born people can see,—

die sehent ez unt niemen mē.
die niht sint komen von der ê
die sehent es einen stich niht.

The king gives him a large hall to paint and much money for materials. No one is to enter until all is done in six weeks. At the end of that time Äm̃ts takes the king in first to explain all to him. He sees nothing, but is terrified and claims to see all clearly. The knights come and all swear they see it. Äm̃ts departs richly paid. The queen comes with her ladies: all profess to see it. Then the Knechte come likewise, but,—

Sus sprach ein tumber d̃t bi:
"ich'n weiz, was kindes ich si:
ob ich joch vater nie gewan,
hie ist niht gemälet an."

Then the common people, knights and finally the king agree with him.

In *Till Eulenspiegel*, "Die xxvii histori sagt wie Ulenspiegel dem landgroffen von Hessen malet, und in weisz macht, wer unelich wer der künt es nit sehen." (*Till Eulenspiegel*. Abdruck der Ausgabe vom Jahre 1515. *Neudrucke deutscher Litteraturwerke des xvi und xvii Jahrhunderts*, No. 55 u. 56; p. 38.) It is practically the same story localized on the Landgraf von Hessen at Marburg. Here it is one of the queen's maidens, a *toerin*, who can not see the painting. Then all cry out that

there is no painting there: Till has, of course, decamped in the meanwhile. The story, no doubt, is to be found in other *Schwankbücher*.

The form, however, in which Fulda used his tale is neither that of the *Pfaffe Äm̃ts* nor of *Till Eulenspiegel*, but is first found on European soil in *El Conde Lucanor* (*Libro de Patronio*) of the Infanta Don Juan Manuel; Enxemplo xxxii; "De lo que contesció á un rey con los burladores que ficeron el paño." (*Biblioteca de Autores Españoles: Escritores en Prosa Anteriores Al Siglo xv.*, Madrid, 1884, p. 402). Three rogues tell a king they can make cloth which only the legitimately born can see. He gives them a room to work in and much gold, silver, and silk. They pretend to weave. The king sends a courtier to inspect the cloth, who sees nothing, for there is nothing there, but dare not say so. Others come and claim to see the cloth clearly. So too the king, whom his courtiers persuade to have a suit made of the cloth and to wear it at the coming festival. This he does; all acclaim the beautiful suit except a negro groom, who naively says,—*"por ende digovos que só cierto que vos desnudo ides."* Then all cry out the king has nothing on: the rogues in the meantime have escaped. Manuel probably got his story by oral tradition from the Moors. Nevertheless the form of the *Conde Lucanor* is like that of the *Pantschatantra*. Indeed, the moral of this tale,—

Quien te conseja encobrir de tus amigos
Quiere te engañar mas que tus enemigos.

resembles very closely one in the *Hitopadesa*,—"He who doth not hearken to the voice of a friend and well wisher in adversity, is the delight of his enemies." (*Hitopadesa*, Translated by Charles Wilkins, London, 1885, p. 55.)

The connection of the *Conde Lucanor* with Oriental literature was shown by Wolf in the *Wiener Jahrbücher*, 1857, p. 193, and later in his *Studien zur Geschichte der Spanischen und Portugiesischen Nationalliteratur*, Berlin, 1859, where he says (p. 94),

"Es bildet daher recht eigentlich das Mittelglied zwischen den morgen- und abendländischen, und nimmt schon deshalb eine bedeutende Stelle in der Geschichte der Literatur überhaupt in Anspruch."

For further information as to the source the editor is referred to Roscoe: *The Spanish Novelists* (London, 1832). Liebrecht: von der Hagen's *Germania*, 1848, viii, p. 197. [Liebrecht's remarks are repeated almost verb-

ally in his translation of Dunlop. Cf. Dunlop: *Geschichte der Prosadichtungen*, übs. v. Liebrecht (Berlin 1851, p. 501.). Lemcke: *Blätter für literarische Unterhaltung*, 1857, No. 16. Benfey: *Göttinger Gelehrte Anzeigen*, 1858, No. 32, p. 318, (Reprinted in Benfey: *Kleine Schriften*, iii, p. 63).

The *Conde Lucanor* was translated by Eichendorff into German in 1840 (Werke, 2. Ausgabe, vi, 424) and into French by Puibusque in 1854. The latter has a dissertation on the sources, and finds the original form of the Talisman story in a tale of Hindu folk-lore to be found in *Die vierzig Veziere*, übs. v. Behnauer (Leipzig, 1851, p. 155). [Cf. also Dunlop: *Geschichte der Prosadichtungen*, übs. v. Liebrecht (Berlin, 1851), p. 524, note 485]. This book *Die vierzig Veziere* (cf. Belletête, *Les Quarante Vizirs*, Paris, 1812), translated into German by Behnauer from the Turkish manuscript in the Dresden royal library, is one of the oldest of all oriental collections of tales. The stories in it arose long before the Christian era in India, from whence they found their way through Arabia into Turkey. (Cf. Loiseleur Deslongchamps, *Essai sur les fables indiennes et sur leur introduction en Europe*, Paris, 1838, p. 130; also H. Keller, *Li Romans des Sept Sages*, Tübingen, 1836, Introduction, p. vii.) According to Behnauer, Prof. Brockhaus has shown the connection of these tales with the popular Hindu Volksbuch, *Das Papageienbuch* (Sanskrit *Čuka Saptati*; Persian *Tutiname*, in the *Blätter für literarische Unterhaltung*) Nr. 242, 243, and in his privately printed *Die sieben weisen Meister oder Veziere von Siyâ-eddin Nakhschebi*, Leipzig, 1845. The stories of the *Vierzig Veziere* found their way into almost all the popular collections of Oriental lore; many of them were localized upon Sinbad the Sailor. They came into the Occident with the Moors and were also brought back by the Crusaders.

The plan of the book itself is entirely Oriental; the main thread is similar to the Bible story of Joseph and Potiphar's wife. A young queen, who has tried in vain to gain the affection of her step-son, accuses him of treason to his father the Sultan. The preceptor of the young prince foreseeing by the horoscope forty days of great danger forbids him to speak a word dur-

ing that time. Each night the queen relates a story to her husband the Sultan, and persuades him to have his son beheaded; each day one of the forty Vizirs saves the Prince by admonishing the Sultan with a counter-tale. (Most of these stories became very widely known and are contained in many of the popular *Volksbücher*, for example:

"Die nützliche Unterweisung der sieben weisen Meister, wie Pontianus der König zu Rom, seinen Sohn Diocletianum den sieben weisen meistern befiehlt und wie derselbe hernach durch Untreue seiner Mutter sieben Mal zum Galgen geführt, aber alle Zeit durch schöne Gleichnisse der sieben Meister vom Tod gerettet und ein gewaltiger Meister zu Rom ward. Sehr lustig und nützlich wider der falschen Weiber Untreue zu lesen. Ganz von neuem aufgelegt." Nürnberg?).

On the thirteenth night the queen relates:—A young man once came to a king and said,—“I will weave you a turban which shall be visible only to a legitimate son and invisible to all illegitimately born.” The king gave him much money and fine material, and the man shut himself up in a shop. After several days he appeared before the king with a carefully folded package and said,—“Here is your turban.” The king opened the package in the presence of all his Vizirs and nobles, and saw nothing within. He was almost overwhelmed to learn himself a bastard, but saved himself by pretending to see a beautiful turban and by praising the weaver greatly, who in turn pretended to bind the turban around the king's high hat. When the king put the hat on, all the nobles claimed to see the fine turban and were loud in their praise of the weaver. But there was nothing there. Then the king took his Vizirs aside and told them that he really saw nothing; then they too confessed that they saw nothing at all. They all agreed the young weaver had played them a sly trick for gain.—This is probably the original form of one of the first tales conceived and told by man.

Andersen did not get his story from the original source, but from Don Juan Manuel through Eichendorff. He changed the test from illegitimacy to wickedness or inaptitude, and replaced the negro groom by a simple little child. Such then was the form of the old, old tale, which Fulda found and in which he saw all the possibilities of the keen political

satire we have already noted. It had been used already dramatically by Calderon in his *El Conde Lucanor*, (cf. Münch-Bellinghausen : *Ueber die älteren Sammlungen spanischer Dramen*, Wien, 1852, p. 82.), and by Goldoni in his *Il Talismano*; but these now forgotten dramas were probably not known to Fulda. His fine insight into the significance of the old tale made him incorporate into it the very gist of the *Vierzig Veziere* itself, which he probably never heard of. In Behrnauer (p. 149) we find the Oriental saying, "Die Unwahrheit, welche Heil stiftet, ist besser, als die Wahrheit, welche Unheil stiftet." In Sadi's *Gulistan* we find,—*"Die Weisen haben gesagt: Eine Lüge welche gutes bezweckt, ist besser als eine Wahrheit, welche Unheil versteckt,"* (Graf's Übersetzung, p. 17). And Fulda gave the story again its old Oriental setting. Such is the insight of a true poet.

The editor has nothing to say as to the form into which the *Talisman* is cast. Surely a word or two on the Märchendrama might well have been given for its great literary significance. The Märchendrama arose and flourished in Austria: it was the natural expression of the native, poetical Viennese temperament. Its most ardent exponent was Raimund, whose *Der Verschwendter* contains much the same thought as Grillparzer's remarkable *Der Traum, ein Leben*, which the former recognized as the ideal he had so often striven to attain (Kuh: *Zwei Dichter Oesterreichs*, p. 94). Under Nestroy the Märchendrama degenerated into farce: this desecration practically led Raimund to take his own life. The apotheosis of the Märchendrama was reached in Grillparzer's *Der Traum, ein Leben*. Fulda had studied this wonderful drama, and saw in it a form of dramatic art which, used discretely, and not too often (Grillparzer himself noted this: cf. *Grillparzer-Jahrbuch*, iii, p. 147; the views of the two poets Grillparzer and Bauernfeld, and the two dramaturgists Schreyvogel and Deinhardstein are most instructive), could express more real truth than all the realistic formlessness of modern stage-plays. Let any one compare Fulda's Rita with Grillparzer's Mirza, and he will see at once how much the *Talisman* is indebted to *Der Traum, ein Leben*. Fulda restored again to their old

supremacy the fine fancy and rich imagination of the German poet. He realized one of the fundamental facts of art, that for each folk there is an indigenous form in which alone its genius can be fully expressed. *Faust* itself is really a Märchendrama on a colossal scale. Fulda's lead with *Der Talisman* (1893) was soon followed by Hauptmann with *Die versunkene Glocke* (1896), and by Sudermann with *Die drei Reihherfedern* (1898). Wildenbruch made the first ineffectual attempt at the fantastic-satirical drama in his *Das heilige Lachen*, but to Fulda's genius alone is due the revival of the Märchendrama.

(To be continued.)

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SPANISH PUBLICATIONS.

IV.¹

8. *Don Gil de las calzas verdes, comedia en tres actos y en verso, por Fray Gabriel Téllez (el Maestro Tirso de Molina)*. Edited with an introduction, notes and vocabulary by BENJAMIN PARSONS BOURLAND, Ph. D., Assistant Professor in the University of Michigan. New York: Henry Holt & Company, 1901. 8vo, pp. xxvii+198.

DR. BOURLAND, in the Introduction to his edition of *Don Gil*, sets forth, in eleven well-written pages, all that needs to be said about the author and his works, due credit being given to Cotarelo; seven pages deal, concisely but to the point, with the Metre of the play; while a careful Bibliographical Note gives the titles of thirty-one works whose study, in addition to that of the well-known handbooks on the Spanish drama, is all-important for a proper appreciation of the wittiest and least conventional, if not the greatest, of Spanish dramatists.

The play itself (about two thousand five hundred verses) is followed by twenty-four pages of Notes, in which the editor has, with refreshing good sense, omitted translations and what he rightly calls "the commonplaces of history and mythology," and by a Vocabulary that refrains from making "definitions broader or deeper than the text requires." The volume has in front a good reproduction of the author's

¹ Cf. MOD. LANG. NOTES for January, 1898 (vol. xiii, col. 39).